

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

VOLUME I

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NUMBER 10

## COLLECTION OF WOOD-WORK AND FURNITURE

VARIOUS specimens of carved wood recently purchased by the Museum, together with important gifts from Mr. J. Pierpont Morgan, and ranging from fifteenth century Gothic through the Renaissance to the period of Louis XVI in France, have been arranged in Gallery 4 on the first floor, and the room is now open to the public.

The Bulletin has noted and described these acquisitions from time to time, and in some instances has illustrated them. Dynamiting for the foundation of the new wing of the Museum necessitated boarding up the windows of Gallery 4, and delayed the exhibition of the collection until this month.

The examples have been divided into four groups, Gothic, Renaissance, German Renaissance and French eighteenth century. Visitors will be impressed with the many beautiful pieces, and, generally speaking, with the very interesting exhibit as a whole. Against the west wall is shown the fifteenth century Gothic group. There are several credences, or buffets and ten chest fronts, among which will be found fine examples of both early and decorated tracery, the linen-fold pattern, as it is called, and two unusual specimens of the transition period between Gothic and Renaissance. An interesting reredos (the carved screen for the back of an altar), showing Italian influences, and a Pietà (the image of the Virgin with the dead Christ), nearly life-size, both painted, are hung above two of the credences. A double choir-stall with hinged seats, and some ten statues arranged on pedestals and brackets, complete the Gothic group. The statues are especially worthy

of mention in their beauty and interest and their excellent state of preservation.

The east wall has been used for the Renaissance pieces, which are principally French and of the sixteenth century. Of three cabinets the central one is late in the century, crowned with a pediment, and enriched with small marble panels. The four doors are carved with graceful female figures bearing musical instruments. The other two cabinets, also French, are interesting examples of the third period of the Renaissance, 1547-1560. With the cabinets stand chests of the same period, and above them on the wall are hung various panels ranging from early in the century, when the Gothic tradition was still felt, to the final florescence of the Renaissance. Two interesting Italian marriage coffers, one in gesso work, a composition decoration, both painted and gilt, are placed in proximity, while against the south side of the room, and continuing the Renaissance group, stand two great German cabinets dating from the middle of the seventeenth century. These cabinets are good examples of the period in Germany, and show in their large size and prevailing architectural construction, being faced with pillars, pilasters, cornices and pediments, the feeling of revolt from Gothic influence and style. A great cabinet much like these was given in 1556 to the Church of St. Mary Overie by Hugh Offley, then Lord Mayor of London.

Against the north wall the small panels and examples of the Louis XIV-Louis XVI period have been hung, with two large panels, one of which still retains its original colors and gilding. With this group, and in order to obtain the proper light for the delicate carving, two screens

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have been used for the eight pilaster fronts given by Mr. Morgan, and three large Louis XIV panels formerly in the Bibliothèque Royale. The pilaster fronts, among the most perfect and exquisite examples of wood carving in existence, are

thèque Nationale are worthy pendants to the foregoing. They, too, were originally painted and gilt, and have also been perfectly restored to their first condition, disclosing the full modeling and crispness of the carving. Of a more severe and magnifi-



JOHN RUSKIN, BY GUTZON BORGLUM

sculptured from designs by Salembier, a notable designer and engraver in the time of Louis XVI. He excelled in "sculptures in the flat," and these panels bear witness to his elegance of style, being carved with foliage, vases of flowers, torches, caryatides, cups, birds, fowls, grotesques and monograms, executed with masterly skill and beauty. The panels were originally painted and gilt. They have been carefully and very successfully cleaned, and one may now study them as they left the hands of the carver. Originally in the Lelong Collection, Paris, they were purchased at the sale of that collection in 1903.

The three large panels from the Bibli-

cent period than the pilaster fronts, they exhibit in an extraordinary degree the extent to which artists bent their efforts in the adornment of palaces under Louis XIV. Carved in French oak of a close grain, as are the eight smaller panels, it has been possible to preserve these valuable examples almost intact to the present day.

Above the carvings the walls have been hung with tapestries, adding a note of color to the room, and forming an excellent background. The collection repays earnest study, and the various pieces on exhibition cannot fail to arouse interest in the mind of the lover of things beautiful as well as the artist and craftsman.

C. H.

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MODERN AMERICAN BRONZES

**I**N a report presented to the Trustees of the Museum last winter, the Committee on Sculpture expresses itself substantially as follows:

"The collection of bronzes in the Museum is mainly confined to the reproductions of the busts and statuettes found at Herculaneum, there being few important works in bronze of contemporary sculptors. Much sculpture in bronze has been produced in this country, of historic interest as well as of artistic value, and, in our judgment, this fact might well be recognized within reasonable limits. The expenditure of a sum of money equal to the cost of one original work of antiquity or of one moderately important picture would create a whole collection of small bronzes which would be of popular interest and would tend to stimulate this important department of art. It is suggested therefore, that the collection of modern works of sculpture be extended in this direction, and that a collection of bronzes be made which shall illustrate the modern development of this art, especially in the United States."

In accordance with this recommendation, and with the approval of the Trustees, twenty small bronzes by prominent American sculptors have been secured as a nucleus about which a comprehensive collection may be made by purchase, and it is hoped, by gift, as occasion offers. A number of sculptures, also, not immediately available, have been selected for purchase, and it is hoped that they will be added to the present collection during the coming winter. Among these are works by Ward, Saint Gaudens, Kemeys, MacMonnies, and others.

It is probable that comparatively few people are aware of how much excellent work in the way of small bronzes suitable for household decoration has been done by American Sculptors, and it is one of the purposes of this collection to demonstrate this fact to the public.

The important additions to the collection of sculpture made during the past year—the group in bronze by Gutzon Borglum, presented by Mr. James Stillman; Mr. and Mrs. F. S. Wait's gift of the set of medallion portraits of Indians, by Olin L. Warner; and Mr. Edward Holbrook's gift of Rimmer's Dying Centaur—have already received notice and acknowledgment in the Bul-

letin. Mr. Hearn's recent contribution to the collection of the piece called "Enthroned," by Mrs. Vonnoh, should be mentioned in this connection, not only as an acknowledgment of this fresh instance of his generosity to the Museum, but as an example to others who may be moved to



PERFORMING BEAR, BY F. G. ROTH

follow Mr. Hearn's initiative in this direction.

Acknowledgment, also, should be made of the generous spirit in which the sculptors have met the Committee in their efforts to form this collection, in many cases furnishing their works at prices only sufficient to cover the cost of reproducing them in bronze.

While all the bronzes thus far acquired are by American sculptors, it is not the intention to confine the collection to native work, but ultimately to secure notable examples by foreign sculptors as well. Some preliminary steps already have been taken

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towards this end, and soon there will be placed on exhibition the following works by contemporary English sculptors: "Eve," by Thomas Brock, R.A.; "The Sluggard," and "Needless Alarms," by Lord Leighton, P. R. A.; "Tragedy and Comedy," and "Perseus," by Alfred Gilbert, R.A.; "Spring" and "Innocence," by Alfred Dewey, A. R. A.; and "Pean" by E. Onslow Ford, R.A. A replica of Rodin's famous statue, "The Age of Bronze," lent to the Museum by Mrs. Simpson, sets a standard of excellence that it will be difficult to maintain.

The following is a list of the American sculptors already represented, and of the bronzes acquired, which will be found in the Room for Recent Accessions. (Floor I, Room 3).

Harvey, Eli, (b. 1860).

Maternal Caress (A Lioness).

Proctor, Alexander Phimister, (b. 1862).

Fate (Puma).

Dog with Bone.

MacNeil, Hermon A., (b. 1866).

The Primitive Chant.

The Sun Vow (reduction).

Borglum, John Gutzon Mothe, (b. 1867).

Statuette of John Ruskin.

Roth, Frederick G., (1872).

Wolf-hound.

Polar Bear.

Elephant on Tub, No. 1.

Elephant on Tub, No. 2.

Performing Bear.

Pig, No. 1.

Pig, No. 2.

Vonnoh, Bessie Potter, (b. 1872).

Girl Dancing.

The Young Mother.

His first Journey.

Scudder, Janet, (b. 1873).

Frog Fountain.

Hyatt, Anna Vaughn, (b. 1876).

Winter (A group of Horses).

Tigers Watching.

Nocquet, Paul-Ange, (1877-1906).

Man Weeping.

D. C. F.



GIRL DANCING, BY MRS. VONNOH

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LANDSCAPE, BY WILLIAM MORRIS HUNT

PAINTINGS BY AMERICAN ARTISTS IN THE MUSEUM

**I**NQUIRIES are frequently received at the Museum as to the American painters who are represented in its collections. It has therefore been thought desirable to publish in the Bulletin a complete list of these, including the titles of their works which are either owned by or lent to the Museum at the present time. The fol-

lowing list has accordingly been compiled by Mr. A. d'Herville, of the staff of the Museum. It is arranged chronologically, and shows that there are in the Museum 311 paintings by American artists, of which 300 are its property, and 11 are lent. Of the total number 186 are now (August, 1906) on exhibition in the galleries.

ARTIST	PICTURE
Pratt, Matthew, (1734 - 1805).	The American School.
West, Benjamin, (1738 - 1820)	The Triumph of Love.
" "	Hagar and Ishmael.
" "	Christ.
" "	Biblical Subject.
" "	Historical Subject.
" "	Presentation at the Temple.
" "	Portrait of the Artist.
" "	Surrender of an English General to the Turks.
" "	Return of the Prodigal.
Peale, Charles Wilson, (1741 - 1827)	George Washington.
" "	" "
Earl, Ralph, (1751 - 1801)	Portrait of Mrs. Williams.
Stuart, Gilbert, (1755 - 1828)	Portrait of David Sears.
" "	" Captain Henry Rice.
" "	" George Washington.
" "	" Judge Anthony.
" "	" Mrs. Anthony.
" "	" George Washington.
Trumbull, Col. John, (1756 - 1843)	Portrait of Alexander Hamilton.
" "	" George Washington.
Vanderlyn, John, (1776 - 1852)	Portrait of John A. Sidell.
Peale, Rembrandt, (1778 - 1860)	Portrait of John Finley.
Allston, Washington, (1779 - 1843)	A Spanish Girl.

NOTE: — The (\*) indicates paintings that are not on exhibition at the present time.

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Jarvis, John Wesley, (1780 - 1834) (?).....	Portrait of Alex. Anderson, M.D. *
" " "	" a Man. *
Jouett, Matthew Harris, (1783 - 1827).....	Portrait of John Grimes.
Waldo, Samuel L., (1783 - 1861).....	" Old Pat," the Independent Beggar
" " "	Portrait of General Jackson.
Sully, Thomas, (1783 - 1872).....	Portrait of William Gynn.
" " "	" the Artist.
" " "	" Mrs. Katherine Mathews.
Doughty, Thomas, (1793 - 1856).....	" a Man.
" " "	On the Hudson.
Jewett, William S., (1795 - 1873) .....	A River Glimpse.
Waldo, Samuel L., (1783-1861) .....	Portrait of Edward Kellogg.
Together as Waldo & Jewell.....	" Mrs. Edward Kellogg.
Ingham, Charles Cromwell, (1796 - 1863)....	" Rev. Gardiner Spring.
Durand, Asher Brown, (1796 - 1886).....	The Flower Girl.
" " "	Ariadne.
" " "	In the Woods.
" " "	Judgment of Gog
	Landscape.
Cole, Thomas, (1801 - 1848).....	The Valley of the Vaucluse.
" " "	In the Catskills.
" " "	Roman Aqueduct.
" " "	" Titan's Goblet, 1833."
Inman, Henry, (1801 - 1846) .....	Portrait of Martin Van Buren
" " "	The Young Fisherman.
" " "	Portrait of Macready.
Mount, William S., (1806 - 1868).....	Raffling for the Goose.
Healy, George Peter Alexander, (1808 - 1894)	Portrait of the Artist.
" " " "	Le Comte de Paris.
Page, William, (1811 - 1885).....	Portrait of Mrs. Hicks-Lord.
Casilear, John W., (1811 - 1893).....	Ideal Head of Shakespeare.
" " " "	In the Pasture.
Elliott, Charles Loring, (1812 - 1868).....	Distant View of the Catskills.
" " " "	Portrait of the Artist.
" " " "	" M. B. Brady.
" " " "	" a Gentleman.
" " " "	" a Lady.
Brown, George Loring, (1814 - 1889).....	View at Amalfi.
Lang, Louis, (1814 - 1893).....	A Country Girl.
Kyle, Joseph, (1815 - 1863).....	Portrait of a Lady.
" " "	" the Artist.
Huntington, Daniel, (1816 - 1906).....	Mercy's Dream.
" " "	Portrait of John David Wolfe.
" " "	" William C. Prime.
" " "	" Cyrus W. Field.
" " "	" Mrs. E. U. Coles.
Lutze, Emanuel, (1816 - 1868).....	Washington crossing the Delaware.
" " "	Portrait of Worthington Whittredge. *
White, Edwin, (1817 - 1877) .....	The Antiquary.
Sexton, Samuel Hayden (1813-1890).....	Portrait of Levi Hale Willard
Kensett, John Frederick, (1818 - 1872).....	The Old Pine, Darien, Conn.
" " "	Early Autumn.
" " "	Coast Scene near Darien, Conn.
" " "	Scene on the Connecticut Shore.
" " "	Evening at Contentment Island.
" " "	Cedars in the Twilight.
" " "	Passing Away of the Storm.
" " "	Landscape Study.
" " "	Coast Scene.
" " "	Lake George.
" " "	Sunset on Long Island Sound.
" " "	On the Coast.
" " "	View on Long Island Sound.
" " "	Twilight — Cedars.
" " "	Scene on Lake George.
" " "	{ 24 Studies of various subjects relating to Long Island, Connecticut, etc.
	{ Landscapes and Shore Scenes. *
Rossiter, Thomas Prichard, (1818 - 1871) and Mignot, Louis Rémy, (1831 - 1871).....	Washington receiving LaFayette at Mount Vernon

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Le Clear, Theodore, (1818 - 1882).....	Portrait of William Cullen Bryant. *
Fagnani, Giuseppe, (1819 - 1873) .....	Euterpe
" "	Clio.
" "	Terpsichore.
" "	Thalia.
" "	Urania.
" "	Calliope.
" "	Polymnia.
" "	Melpomene.
" "	Erato.



BORDERS OF THE LOING, BY WILLIAM LAMB PICKNELL

Gray, Henry Peters, (1819 - 1877).....	Cleopatra dissolving the Pearl. *
" " "	Wages of War.
" " "	Greek Lovers.
Whittredge, Worthington, (1820).....	Evening in the Woods.
Baker, George A., (1821 - 1880).....	Portrait of J. F. Kensett, N. A.
Ryder P. P. (1821-1896).....	Portrait of Stephen Whitney Phoenix.
" " "	Portrait of George Palmer Putnam.
Fuller, George, (1822 - 1884).....	Ideal head of a Boy.
" " "	Nydia.
Peele, John T., (1822 - 1897).....	And She was a Witch.
Lazarus, Jacob H., (1823 - 1891).....	Spring Flowers.
" " "	Portrait of Henry Inman.
Hart, William, (1823 - 1894).....	Reclining Figure.
Cropsey, Jasper Francis, (1823 - 1900).....	Portrait of Joseph W. Drexel *
Wood, Thomas W., (1823 - 1903).....	Scene at Napanoch.
May, Edward Harrison, (1824 - 1887).....	Landscape.
" " "	War Episodes — (3 subjects in one frame.)
Johnson, Eastman, (1824 - 1906).....	Mary Magdalene
" " "	The Brigand.
Guy, Seymour Joseph, (1824).....	Two Men.
Hunt, William Morris, (1824 - 1879).....	Portrait of S. R. Gifford.
Hall, George Henry, (1825).....	Portrait of Charles Loring Elliott.
Inness, George, (1825 - 1849).....	Landscape.
" " "	A Bazaar in Cairo.
" " "	Peace and Plenty.
" " "	Evening.
" " "	Autumn Oaks.

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Inness, George, (1825 - 1849).....	Pine Groves Barberini Villa, Albano, Italy.
" " .....	The Delaware Valley.
Church, Frederic E., (1826 - 1900).....	The Aegean Sea.
Kruseman van Elten, H. D., (1829 - 1904).....	Autumn.
Jefferson, Joseph, (1824 - 1905).....	Ideal Landscape.
" " .....	Massachusetts Bay.
Jewell, George H., (1830).....	Interior of St. Marks, Venice.
Loop, Henry A., (1831 - 1895).....	Love's Crown.
Mignot, Louis Rémy, (1831 - 1871).....	(See Rossiter & Mignot)
Dana, William P. W., (1833).....	Heartsease.
Colman, Samuel, (1833).....	Spanish Peaks, Southern Colorado.
" " .....	Venice—Moonrise.
Richards, William Trost, (1833 - 1905).....	A Rocky Coast.
" " " .....	71 Small Water-Colors in Groups; Marines, etc. *
Whistler, James Abbott McNeil, (1834 - 1903).....	Nocturne in Green & Gold
" " " .....	Lady in Gray
Story, George H., (1835).....	Portrait of the Artist.
" " .....	Portrait of Alexander S. Murray Landscape.
La Farge, John, (1835).....	View in County Kerry.
Wyant, Alexander H., (1836 - 1892).....	A Glimpse of the Sea.
" " .....	Landscape in the Adirondacks.
" " .....	Broad, Silent Valley.
Martin, Homer D., (1836 - 1897).....	View on the Seine.
" " .....	Madison & Jefferson (Landscape). *
" " .....	Sand Dunes, Lake Ontario.
Vedder, Elihu, (1836).....	The African Sentinel.
Homer, Winslow, (1836).....	Cannon Rock.
" " .....	Searchlight—Harbor Entrance. Santiago de Cuba
Gay, Edward, (1837).....	Broad Acres.
Magrath, William, (1838).....	On the Old Sod.
Ward, Edgar M., (1839).....	The Coppersmith.
Wylie, Robert, (1839 - 1877).....	The Death of a Vendéan Chief.
Hill, J. Henry, (about 1840).....	Landscape—Study.
Hovenden, Thomas, (1840 - 1895).....	Last Moments of John Brown.
" " .....	"Jerusalem the Golden."
Thompson, A. Wordsworth, (1840 - 1896).....	Old Bruton Church, Virginia.
Gifford, R. Swain, (1840 - 1905).....	Near the Coast
Irwin, Benoni, (1840 - 1896).....	Portrait of Charles H. Farnham.
Mosler, Henry, (1841).....	A Wedding Feast in Brittany.
Weir, John F., (1841).....	Forging the Shaft.
Shurtleff, Roswell Morse, (1841).....	A Mountain Stream.
Waller, Frank, (1842).....	Interior of the Museum. *
Parton, Arthur, "	Evening—Harlem River.
Maynard, George W., (1843).....	In Strange Seas.
Eakins, Thomas, (1844).....	The Chess Players.
Millet, Francis D., (1846).....	A Cozy Corner.
Blakelock, Ralph Albert, (1847).....	Indian Encampment.
Carlsen, Emil, (1848).....	Still-Life.
Jones, H. Bolton, (1848).....	Spring.
Wiggins, Carlton, (1848).....	Young Holstein Bull.
Chase, William M., (1849).....	Portrait of a Lady in Black.
Thayer, Abbott H., (1849).....	Young Woman.
Tryon, Dwight W., (1849).....	Landscape, Moonlight.
Turner, C. Y., (1850).....	The Bridal Procession.
Pearce, Charles Sprague, (1851).....	Meditation.
Picknell, William Lamb, (1852 - 1897).....	Bleak December.
" " .....	Borders of the Loing.
Weir, Julian Alden, (1852).....	Idle Hours.
" " .....	Green Bodice.
Low, Will H., (1853).....	Aurora.
Inness, George, Jr., (1854).....	Sheep and Chickens.
Robinson, Theodore, (1854 - 1896).....	Girl and Cow.
Coffin, William Anderson, (1855).....	The Rain.
Fitz, Rutherford Benjamin, (1855 - 1891).....	Marie.
Warren, A. W., (1856).....	The Old Jigger.

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Alexander, John W., (1856).....	Portrait of Walt Whitman.
Blum, Robert F., (1857 - 1903).....	The Ameya, or Itinerant Candy Vender
" "	Scene in Japan—(Water Color). *
Ulrich, Charles F., (1858).....	Glass Blowers of Murano.
Davis, Charles H., (1858).....	Evening.
Ranger, Henry W., (1858).....	Spring Woods.
Walker, Horatio, (1858).....	Sheep.
Dangerfield, Elliott, (1859).....	Slumbering Fog.
Bunker, Dennis Miller, (1861 - 1890).....	Portrait of the Artist's Wife.
Collins, Alfred Quinton, (1862 - 1903).....	Portrait of the Artist's Wife.
Bogert, George H., (1864).....	Chale Church—Isle of Wight.
" "	October Moonlight.
Loeb, Louis, (1866).....	Temple of the Winds.
Dessar, Louis Paul, (1867).....	Landscape—Evening.
Williams, Frederick S. Ballard, (1871).....	Passaic River.

PICTURES LENT; ON EXHIBITION (August, 1906).

Hart, James McDougal.....	The Adirondacks.
Hunt, William Morris.....	The Bathers.
Johnson, David.....	Monarch of the Meadows.
Johnson, Eastman.....	Portrait of a Lady.
Jones, H. Bolton.....	Autumn.
Richards, Samuel.....	Hour of Prayer.
Robinson, Theodore.....	A Winter Landscape.
Story, George H.....	The Young Mother.
Stuart, Gilbert.....	Portrait of John Jay.
Vanderlyn, John.....	Portrait of the Artist.
Vedder, Elihu.....	The Questioner of the Sphynx.



PORTRAIT OF MRS. ANTHONY, BY GILBERT STUART

NOTES

THE LIBRARY.—The additions to the Library during the past month have been as follows:

By Purchase, 304 volumes and pamphlets  
By Presentation ..... 14 volumes  
The names of the donors are: Mr. B. R. Abbott, Dr. E. Atlee Barber, Boston Mus-

eum of Fine Arts, Cincinnati Museum Association, Columbia University, Harvard University, Mechanics Institute, Rochester, N. Y., Minneapolis Society of Fine Arts, Messrs. F. Muller and Company, National Portrait Gallery, London, England, New York Historical Society, Pennsylvania Mus-

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cum and school of Industrial Art, Provinzial Museum, Hanover, Germany, Mr. Talbot Jones Taylor.

The increase in the number of persons using the Library made it necessary to provide more room for readers, and this was accomplished by the removal of the four large exhibition cases in which were displayed illuminated manuscripts and early printed books, and the placing in the Library of four reading tables, accomodating sixteen more persons.

The illuminated manuscripts and early printed books are now exhibited in Gallery 22.

In accordance with the wish of the ex-

ecutors of the late Heber R. Bishop, copies of the large volumes containing the catalogue of the Jade Collection have been placed in the Bishop gallery. Those desiring to consult the book will find another copy in the Library.

ATTENDANCE.—The following table shows the number of visitors for last year as well as this during the month of July.

	1906	1905
17 Free days.....	31,248	29,430
9 Evenings.....	2,405	3,082
5 Sundays.....	20,583	21,870
9 Pay days.....	2,665	3,386
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	56,901	57,768

## PRINCIPAL ACCESSIONS

**A STAINED GLASS WINDOW.**—To one branch at least of Decorative Art American artists have given a novel and personal development—to the art of stained glass. The result obtained by Mr. La Farge and others by the use of partly fused colors in one piece of glass is similar to the jewel effect of certain medieval windows, where the incrustations of centuries have changed what was a flat color into a variety of tints. The result is a richness and sparkle of color for which the European craftsman, with his ideals of exactness of form and design and detail, has not striven.

Although the Museum has as yet no example of this opalescent, or American, glass, as it is called, a start toward what may be a general collection of modern glass has been made in the window entitled "La Danse des Fiançailles," by Luc-Olivier Merson, and executed by Oudinot, of Paris, that has been received through the bequest of Mrs. Adelaide Mott Bell. It is an "apartment window," for use in a dwelling-house, and consequently is designed with luminous colors and but few lead lines, so that the light may not be intercepted. It is the type of window for which, more than any other, the fantastic and pleasant art of M. Merson is best fitted, and which admits, too, of a wealth of detail.

The costumes of the figures and the accessories are of the epoch of the Renaissance. Architectural ornament of this period makes a framework for the pretty scene of the lovers and their friends dancing a stately dance, while musicians play upon strange instruments.

It would have been difficult to procure a better or more impeccable example of French stained glass of our own time.

**JAPANESE IMPERIAL DECORATIONS AND MEDALS.**—A valuable gift of an unusual and striking character has just been received by the Museum from Mr. Jacob H. Schiff and Mr. Edward D. Adams. This consists of a series of the decorations of the Imperial orders and of the medals of Japan, the issue of which was authorized by the Japanese government, upon the application of Mr. Schiff, and at the suggestion of Mr. Adams, for the express purpose of the gift.

The collection is composed of forty-six objects, of which a number are in gold, many in silver, and a few in bronze. Several of the orders are jeweled, and most of them are enameled. All are accompanied by their corresponding sashes, ribbons and buttons, and appropriately mounted on silk in lacquered cases.

The insignia comprise the various classes of decoration issued under the following Imperial Orders :

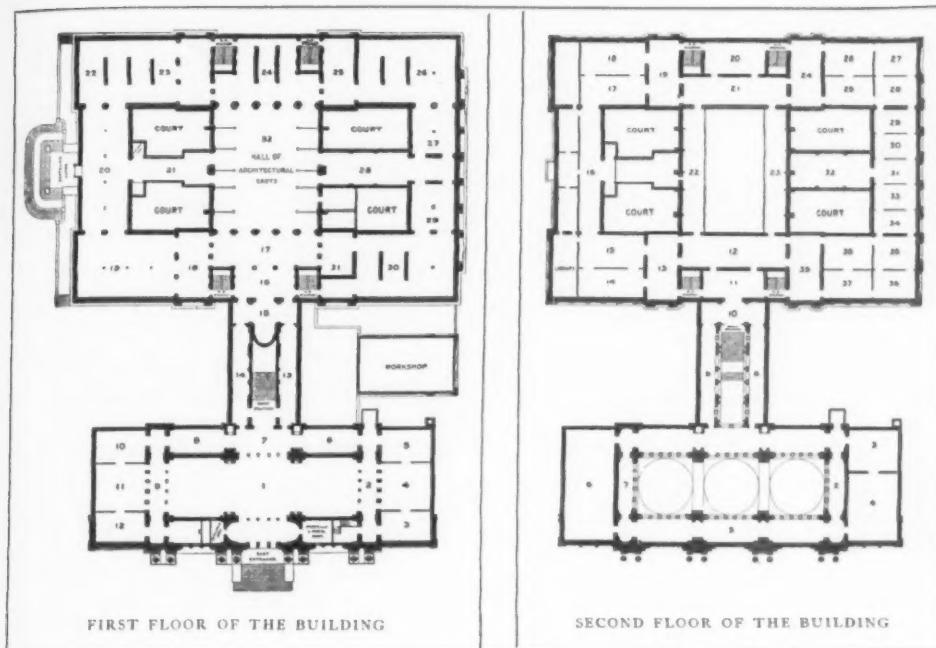
Supreme Order of the Chrysanthemum.  
Order of the Crown.

Military Order of the Golden Kite.  
Order of the Rising Sun.

Order of the Sacred Treasure.

The medals include four that are known as Medals of Honor, each class being given for different services to the Nation or its people. Other medals are commemorative, and include those distinctively known as War medals.

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COMPLETE LIST OF ACCESSIONS

JULY 24 TO AUGUST 28, 1906

CLASS	OBJECT	SOURCE
CERAMICS—Porcelain, Spanish	One faience plate of Alcora, representing the "Triumphal Entry of Alexander into Babylon". . . . .	Gift of Mr. Jacques Seligmann.
DECORATIONS AND MEDALS—Japanese. . . . .	Thirty-four decorations of Imperial Orders, five medals of honor and nine commemorative medals . . . . .	Gift of Messrs. Edward D. Adams and Jacob H. Schiff. Purchase—Rogers Fund.
GLASS—STAINED. . . . .	One casement, Gothic . . . . .	Gift of Dr. John M. Keith.
MUSICAL INSTRUMENTS, etc. . . . .	*Five pottery whistles, from Costa Rica, added to the Crosby Brown Collection . . . . . Book of Musical Notation, from Europe, eleventh century, added to the Crosby Brown Collection . . . . . Glass pipe, from Sidon, Syria; piano, harmonium, from Europe; *Flute, from South America—added to the Crosby Brown Collection . . . . .	Gift of Mr. Geo. A. Plimpton.
PAININGS—American . . . . .	*Landscape, by John La Farge, . . . . .	Gift of Mrs. John Crosby Brown.
SCULPTURE—American. . . . .	Small bronzes: wolf-hound, two bears, two elephants, two pigs, by Frederick F. R. Roth; statuette of John Ruskin, by Gutzon-Borglum . . . . .	Gift of Mr. George A. Hearn. Purchase—Rogers Fund.

\*Not yet placed on exhibition.

## BULLETIN OF THE METROPOLITAN MUSEUM OF ART

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#### METROPOLITAN MUSEUM OF ART

Published monthly, under the direction of the Secretary.

Subscription price, one dollar a year; single copies ten cents.

Copies for sale may be had at the entrance to the Museum.

All communications should be addressed to the editor, Henry W. Kent, Assistant Secretary, at the Museum.

### THE PURPOSE OF THE MUSEUM

The Metropolitan Museum was incorporated April 13, 1870, "for the purpose of establishing and maintaining in said City a Museum and library of art, of encouraging and developing the study of fine arts, and the application of arts to manufactures and practical life, of advancing the general knowledge of kindred subjects, and, to that end, of furnishing popular instruction and recreation."

### OFFICERS

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### MEMBERSHIP

CLASSES.	
BENEFACTORS, who contribute or devise...	\$50,000
FELLOWS IN PERPETUITY, who contribute.....	5,000
FELLOWS FOR LIFE, who contribute.....	1,000
FELLOWSHIP MEMBERS who pay an annual contribution of.....	25
SUSTAINING MEMBERS, who pay an annual contribution of.....	10
ANNUAL MEMBERS, who pay an annual contribution of.....	

PRIVILEGES.—All classes of members are entitled to the following privileges:

A ticket admitting the member and his family, and his non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year for distribution, each of which admits the bearer once, on either Monday or Friday. These tickets must bear the signature of the member.

An invitation to any general reception given by the Trustees at the Museum, to which all classes of members are invited.

A ticket, upon request, to any lecture given by the Trustees at the Museum.

A copy of the Annual Report.

A set, upon request at the Museum, of all handbooks published by the Museum for general distribution.

In addition to the privileges to which all classes of members are entitled, Sustaining and Fellowship members have, upon request, double the number of tickets to the Museum and to the lectures accorded to Annual

Members; their families are included in the invitation to any general reception, and whenever their subscriptions in the aggregate amounts to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation.

### ADMISSION

HOURS OF OPENING.—The Museum is open daily, from 10 A. M. (Sunday from 1 P. M.) to 5:30 P. M. Mondays and Fridays from 8:10 P. M.

PAY DAYS.—On Mondays and Fridays from 10 A. M. to 5:30 P. M. an admission fee of 25 cents is charged to all except members and copyists.

CHILDREN.—Children under seven years of age are not admitted unless accompanied by an older person.

PRIVILEGES.—Members are admitted on pay days on presentation of their membership ticket. Persons holding members' complimentary tickets are entitled to one free admittance on a pay day.

Teachers of the public schools, endorsed by their Principals, receive from the Secretary, on application, tickets admitting them, with six pupils apiece, on pay days. Teachers in Art and other schools receive similar tickets on application to the Assistant Secretary.

COPYING.—Requests for permits to copy and to photograph in the Museum should be addressed to the Assistant Secretary. No permits are necessary for sketching and for the use of hand cameras. Permits are issued for all days except Saturday, Sunday and legal holidays.

### THE COLLECTIONS OF THE MUSEUM

The Index to the Collections will be found useful for those desiring to locate a special class or collection of objects.

### THE LIBRARY

The Library, entered from Gallery 15, containing upward of 9,000 volumes, chiefly on Art and Archaeology, is open daily, except Sundays, and is accessible to students and others.

PHOTOGRAPHS.—A collection of photographs of musical instruments, ancient and modern sculpture, architecture, painting and the industrial arts will be found here. The Edward D. Adams collection of photographs of architecture and sculpture of the Renaissance will be found in Room 32.

### CATALOGUES

The catalogues of the Museum collections, now in print, number 17. These are for sale at the entrances to the Museum, and at the head of the main staircase. They are supplied to Members free, on personal application at the Museum.

### PHOTOGRAPHS ON SALE

Photographic copies of all objects belonging to the Museum, made by the Museum photographer, are on sale at the Fifth Avenue entrance. Orders by mail, including applications for photographs of objects not kept in stock, may be addressed to the Assistant Secretary.

	Carbonettes	Silver
Size measuring 8 x 10 inches,	\$ .40	\$ .20
Size measuring 10 x 12 inches,	.75	.40
Size measuring 11 x 14 inches,	.90	.50
Size measuring 18 x 22 inches,	1.00	

### PLASTER REPRODUCTIONS ON SALE

A list of plaster casts made, and on sale at the Museum may be had on application to the Assistant Secretary.

### RESTAURANT

A restaurant is located in the basement on the North side of the main building. Meals are served à la carte, from 10 A. M. to 5 P. M., and table d'hôte, from 12 M. to 4 P. M.